

A MID-WEEK FORECAST OF COMING PLAYS



May Allison
in
"Almost Married"
LOEW'S COLUMBIA

Eileen Wilson and
Kiddies in "Daddy Long
Legs" SHUBERT GARRICK THIS
WEEK AND NEXT

Film Chat and Gossip

Work has begun at the Thomas H. Ince Studios on the making of the big spectacular drama, "Americanism vs. Bolshevism," the theme of which has been endorsed by senators, governors, labor leaders, etc. The scenario was written by C. Gardner Sullivan, author of Mr. Ince's big production, "Civilization."

The extent to which Thomas H. Ince goes for absolute correctness of detail in his pictures is illustrated by the fact that Mr. Ince retains the services of a lawyer, who has a permanent office at the studio, and spends at least three days a week there. One of his chief duties is to read the scripts and see that all legal procedure in the stories is in accordance with the statutes.

Charles Ray has commenced work on another original story by Julien Josephson, author of most of his successes. The working title of this picture is "A Man's Money."

C. Gardner Sullivan, scenario writer, is a lover of baseball. The \$2,000 a week writer delights in playing "catch" with the youngsters of his neighborhood.

Erid Bennett has completed work on "The Gay Miss Fortesque" and is taking a two weeks' vacation—that is, they tell her it is a vacation, but she insists—that spending six hours a day at the dressmaker's isn't much recreation.

The photographing of "L'Apache," in which Dorothy Dalton is starred, has been completed in New York City and is now in the hands of the film editors. Among those in the supporting cast are Robert Elliott, Austin Webber, Mary Harlan, George Furry, Alice Gale and Louis Darcley.

Douglas MacLean and Doris May with their company went to San Pedro last week to take some army camp atmosphere for the story upon which they are now working—"Twenty-Three and a Half Hours' Leave."

A new candidate for first honors among the really strong emotional actresses of the screen will be found in Evelyn Martin, who is to be co-starred with Guy Emery in the forthcoming attraction "The Undercurrent."

Marguerite Courtot Again in Pictures. Screen fans all over the country will welcome the news that pretty Marguerite Courtot is coming back to the screen after abandoning it for war work for many months.

Elsie Janis spent her first day at the Selznick Studio on Tuesday, with her mother, Mrs. Janis, as the guest of General Manager Harry Rapf, and was given a royal reception by the entire organization, who idolize her as much as the boys who fought at the front.

There may be quite some glory in being a movie hero, but nevertheless it has its disadvantages, is the conclusion of Eugene O'Brien, since becoming a star for Selznick, Gene has received so many requests for jobs and financial assistance, that he has decided that perhaps after all it would be better to be a villain.

The final scenes of the third Olive Thomas production, the working title of which is "Duty and the Woman," are to be shot at the studio this week. It gives promise of being the best Olive Thomas production yet made.

The Selznick studio boasts one of the most remarkable individuals in existence—a person who does not have to work, but does so just the same. He is Merle Johnson, a budding scenario writer, and is really supposed to be going to college. He says he would rather work than go to college any time.

Washington girls who aspire to win fame before the footlights will have an opportunity when the Garrick Players offer Victor Herbert and Henry Blossom's three-act musical play, "The Only Girl."

The Shubert-Garrick management proposes to select its chorus here in Washington, and attractive girls with good voices are urged to present themselves to the management at once, as there will be a big scramble for the positions to be filled.

MOORE'S RIALTO
11 A. M.—11 P. M. 9th at G.
LAST THREE DAYS
Early Attendance Suggested
—Playing to Capacity
"THE FIRING LINE"
FEATURING FAMOUS
IRENE CASTLE
IN
ROBERT W. CHAMBERS'
FAMOUS NOVEL
BROUGHT TO LIFE
A Paramount Artcraft Special
SUBSIDIARY FEATURES
Overture, "Tales of Hoffman"

MOORE'S GARDEN THEATER
10 A. M.—11 P. M. 9th Bet. D and E
TODAY—FRIDAY—SATURDAY
WILLIAM
RUSSELL in "SPORTING CHANCE"
A Corking Comedy-Drama
SHORT FEATURES—ORCHESTRA ACCOMPANIMENT

"Daddy Longlegs" Extended

By EARLE DORSEY.

Through the humid midweek atmosphere there comes winging to us a breath of gossip that seems unusually worthy of record. It concerns the amusement enterprise at the Garrick Theater which, incidentally, has succeeded in breaking all publicity records by virtue of some rather daring excursions into the field of showmanship.

The latest Garrick venture will give the city two weeks of "Daddy Longlegs," the Ruth Chatterton success which those eminent critics who have witnessed its stock presentation declare is being better handled by the Garrick Players than it was by Miss Chatterton's ensemble. The Garricks have decided that the demand for seats at current disclosures of the performance is so hectic that a two-week showing is necessary.

The box office shows that practically all seats have been sold for the matinee today and for the matinee next Saturday, with a night sale of corresponding proportions. In tender charity toward those who have not yet availed themselves of the opportunity to see this drama, the Garrick management will start the show on another week's run next Sunday night.

Naturally, this act on the part of the Garrick management sets back, for another seven-day interval, the premier performance of Fred Jackson's opus, "One a Minute," originally scheduled for its first-time-on-stage at the Garrick next Sunday night. Mr. Jackson, by virtue of his success with "A Naughty Wife," "La, La, Lucille," "A Full House," and its musical form, "The Velvet Lady," has become an author whose work merits close attention and accordingly, the interest in this new production, though deferred, will continue at some few points under fever heat for the next week.

Beginning with next Sunday, the Belasco will offer a third week of the birth film, "The Beginning and Mysteries of Life," which has had such an extraordinarily successful run during the past and present week. Interest in the Belasco also centers in the production at that theater for the week beginning July 27, of Thomas Dixon's new Bolshevik dramatic thesis, "The Red Dawn," which was written and offered as that novelist's thoughts on the subject of left-wing socialism. The Capital has already seen Mr. Eugene Walters' Bolshevik treatise, produced here under the title of "Poor Little Sheep" and the Dixon vehicle will undoubtedly create an interest as intense.

Among the items of interest to film devotees reaching this desk is a letter written to David W. Griffith, the cinema producer, by Hector Fuller, formerly dramatic editor of this periodical and one of the best known dramatic figures along Broadway, in which Mr. Fuller takes to task one of the critics of Griffith's new masterpiece, "Broken Blossoms." Mr. Fuller's comment on "Broken Blossoms" is appended hereto as a document of interest bearing upon what is being generally regarded as the greatest tragedy ever committed to celluloid:

D. W. Griffith, Esq.
729 Longacre Bldg.,
New York City.

Dear Sir:—
My attention has been attracted by a very ably written article in the New York Globe entitled "Broken Blossoms" as Art and as Morbidity," written by Mr. Bruce Bliven, the well known editorial writer. There is so much that is just and beautiful in what Mr. Bliven has written that it seems a great pity that, underlying the beauty of his criticism should be detected a note, if not of injustice, then, at least, of misunderstanding.

CONTINUED ON PAGE FIVE.

Nex-Perce Indians Adopt Maj. Warwick As Tribe's Brother

A quarter of a century ago, Marah Ellis Ryan, a woman of rare literary gifts and an ardent lover of nature, wrote a novel which she called "Told in the Hills." It carries a picture of the West comparable to those drawn in words by Bret Harte, Mark Twain and others. The book jumped into immediate popularity.

When the Famous Players-Lasky Corporation acquired the rights to the story and determined upon filming it with Robert Warwick as the star for Paramount-Artcraft, the problem of location was one that caused considerable discussion. Obviously, something like the actual scene, laid in the Kootenai Mountains of Montana, would be required. Finally it was determined to seek an appropriate location in Idaho. After some difficulty, a rocky rift in the hills known as "Lawyer's Canyon," not far from Kamiah, Idaho, was decided upon and thither Director Melford took his company.

Next to be considered was the matter of supplying the real Indian atmosphere. An Indian agency some sixty miles from Kamiah was sought and there it was arranged to have some 250 or more of the Nex-Perce tribe come to the scene for the necessary work. It was no great task to induce them to act and to ride through the scenes with all the majestic or dashing quality of the olden days. With them came medicine men, musicians and others and war dances were staged, together with other ceremonies and rites of the tribe.

One of the interesting facts in connection with this experience was that Maj. Warwick was actually adopted by the tribe and is now a white brother of the Nex-Perce. In the picture the Indians represent the Kootenais, while some of them portray the roles of Blackfeet, supposedly hereditary enemies of the first named. During the filming of the many exterior scenes in the mountains the company made friends with redskins, rode with them, ate at their camp and learned bits of their strange tongue. Ann Little in particular being a staunch admirer of the copper-colored race, made great friends with them, as did Monte Blue, who played an Indian role and could hardly be distinguished from one of the actual Nex-Perce Indians.

Thus "Told in the Hills" has been given a production that entirely justifies its quality as a story and places no strain upon the spectator because it is as nearly genuine as can be.

Madge's Gilt-Edged Cast

MADGE KENNEDY, in "Through the Wrong Door," by Jesse Lynch Williams, is supported by players skilled in screen drama. Herself playing a role demanding the utmost finesse and charm, the spontaneity of Miss Kennedy's efforts communicates itself to everyone else in the cast of "Through the Wrong Door," to be seen at Crandall's Metropolitan and Knickerbocker theaters beginning today.

John Bowers is again her leading man, essaying a role decidedly different from his work with Mabel Normand in "His Hopkins" and "The Pest," and unlike any of his other roles with Madge Kennedy.

Burnell Manly, the American ace with thirteen enemy planes to his credit, makes his first appearance on the screen since his return from France, assuming a leading role.

Herbert Standing, known for his splendid histrionic achievements, finds an extremely humorous and unctious role as Haskell Carter. Kate Lester has been too closely identified with recent Goldwyn Pictures, not to mention many other screen successes within the past six years, to need any introduction. Miss Lester contributes much to "Through the Wrong Door."

Betty Schade, who appeared in Mae Marsh's "Spotlight Sadie" and in Rex Beach's "The Crispin Gardenia," and with Constance Talmadge in "Happiness is a Mode," assumes a society role in the Jesse Lynch Williams play. Robert Kortman and Beulah Peyton complete a well-balanced ensemble.

It is not a question of one or two stars in each picture but attention is called to the fact that stars playing leads are supported by all-star casts, the stories are written by one or more of the greatest playwrights the country knows, produced by such notables as David Belasco or others; in brief, every one entering into the work or appearing in a part, no matter how small, is a celebrity.

The mere announcement of productions with such celebrities as the great Belasco, Otis Skinner, Blanche Bates, Cyril Maude, Violet Heming, Maclyn Arbuckle, Julia Dean, Edmund Breece, Mabel Taliaferro, Robert Edeson, Galli-Curci, Julia Arthur, Henry Miller, Bruce McRae, Hilda Spong, William Courtney and dozens of others is enough to assure one that this great series of twelve plays will create a never-to-be-forgotten epoch in motion pictures and Washington theatrical circles.

Could the whole story of the effort to assemble these great favorites, cast the players, choose the stories and produce the pictures, be entirely written it would constitute one of the most amazing anecdotes of the stage. It brings to the screen for the first time many of the most prominent present-day stars of the spoken drama, in a series of pictures that will indelibly impress themselves on the minds of the play-loving theater-going public.

WOMEN ONLY
Shows Start 1, 3 and 7 p. m.
"THE BEGINNING AND MYSTERIES OF LIFE"
A Wonderful 2-Hour Show:
WHAT THE PAPERS SAY
A remarkable film.—Star.
The boldest ever shown in Washington.—Herald.
A warning to young men and women.—Post.
The actual birth of a child is shown.—Times.
Bal., 25c—Orchestra, 50c
Mezz., 75c.
SHUBERT - BELASCO

The Play House of Distinction
F St. LOEW'S COLUMBIA At 12th THEATER
Premier Presentation Paramount Photoplays.
TODAY—FRI.—SAT.
How would you like to find yourself in the whimsical position of marrying the father of the man you love?
SEE
MAY ALLISON
IN
A Play of Delightful, Darling and Elusive Humor
"ALMOST MARRIED"
AND
Bray Photograph
Outing-Scene
Christie Comedy,
Up-to-Date News
SUN., MON., TUES., WED.
TAYLOR HOLMES
IN
A Topsy Turvy Triumph
"UPSIDE DOWN"

Dorothy Phillips
"DESTINY"
SS-ROADS HAVE BEEN
"The Nation's Most Beautiful Playhouse"
LOEW'S PALACE THEATER
TODAY—TOMORROW—SATURDAY